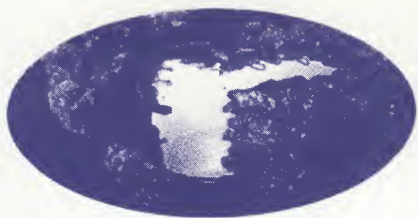


# **answerphone <01>**

**RADIOHEAD**





## RADIOHEAD BIOGRAPHY



danny clinch

Thom, Jonny, Colin, Ed & Phil all hail from the Oxford area, where they all still live. The city still has a strong influence on their songs. Oxford had recently become famous for the birth of quite a few bands; Ride, Nubiles, Swervedriver, Candyskins and now Supergrass. Famed for it's Jericho Tavern, (sadly now closed) it was a great opening for local bands to showcase their talents. More famous for its University, local music doesn't cross over into student life as the University is a 'closed shop' to anyone other than students.

**Radiohead all went to the same school, just outside Oxford. We were in different class years, had different friends, and mostly different interests, save the obvious one: the 'sweet rock'. The school was depressingly single sexed, ie. male, but had a great music school where we would all run and hide away from the tedious conformity of timetables and uniforms. There, we jammed endlessly around Joy Division and New Order covers. We ditched the drum machine, and drafted in Phil 'mad dog' Selway. Thom wrote some great songs, and the few gigs we played involved us all wearing black and playing very loud. Some things never change - Colin**

They met each other in their early teens when they were attending

Abingdon School. Thom and Ed were in the same year at school, Phil was in the year above, Colin the year below, and Jonny, Colin's brother, a year below him. Initially Jonny was not a member of the band, he joined later, at first playing the mouth-organ, graduating to keyboards and guitar.

Although as yet they didn't know each other, music was a means of escape from the rest of their regimented schooling. "When you're at school you get into a band and you get to be kind of a cool person in your year." - Phil. Whenever possible, Thom, Jonny, Ed, Colin and Phil used to retreat to the music school where they could experiment and create. They took their first influences from bands around at the time such as Magazine.

When the band formed they were



kinga siennicka

originally called 'On A Friday', ("...the worst name in the fucking world..." Thom.) simply because that was when they rehearsed.

**"Can't you play any fucking faster?" First impressions are so important, and such was my initial greeting, as drummer, from the band. Despite having been at the same school for years, we'd had no contact until this exchange of ideas at my first rehearsal at the music school. We had been in different years, and most certainly weren't a gang. Eight years on and aside from Thom's hair, little has changed. We still argue about tempo and, finally, are in a gang of our own - thankfully without any bizarre initiation rites. - Phil**

The band played sporadically at the Oxford Jericho Tavern and other local venues after recording their first demo at Union Street Studios in Oxford, which contained songs that have never been released.

Their second demo was recorded at The Dungeon Studio near Oxford, around the same time that Ride recorded their first demos, that would later become their first EP.

Other names that the band toyed with included 'Gravitate' and 'Shindig', and at one time On A Friday had three saxophone players!

One after the other the band members left school to go on to University. Distance made it impossible for the band to keep together to rehearse or gig, so for a while their musical development entered a dormant period and they played only in the holidays, but did find time to record home demos. But on the completion of their courses, and with encouragement from their friends, Thom, Ed, Phil & Colin came back to Oxford, where Jonny was still studying, and On A Friday launched themselves back onto the Oxford music scene in the Autumn of 1991. They were a big success and made their mark as an exciting, raw and electrifying act. Oxford music paper, Curfew





described one gig a follows, " On A Friday played the Jericho Tavern (Oxford) to a good sized crowd and there was a man from EMI there. A mere two weeks later they play the Tavern again and the place is heaving. There are twenty five record company A & R men there and what's more, they all paid to get in. To put it bluntly On A Friday are HAPPENING." (Curfew Dec. 1991)

Curfew wasn't wrong. Word went round fast and in a matter of weeks On A Friday was the name on the lips of every A & R man in the music industry. At the same time they were introduced to their current managers Chris Hufford, a local recording studio owner & producer, and his partner Bryce Edge. They were attracted to the bands fresh and exciting show and saw the potential for development. Colin spoke of his first meeting with Chris, "He heard about us through a mutual friend and he came to see us at the Jericho. Afterwards he was almost shaking. He said we were the best group he'd seen in 3 years and invited us to record with him at his studio. We see it as an investment". (Curfew 1991)

Only a dozen gigs old, there were lots of companies eager to sign them up and they had the luxury of being able to take their pick of the record deals. On A Friday signed to Parlophone Records on the 2nd March '92, because "...we liked the cut of their jib." - Colin. Parlophone didn't particularly like the name, nor so the band, so they changed the name to 'Radiohead', tipping a wink to the Talking Heads song

The debut E.P. 'Drill' was released (now deleted) on 5.5.92. reaching no.101 in the U.K. Gallup chart, with one reviewer saying that the E.P. had "...a slight sixties feel and hints of Neil Young."

'Creep' E.P. was released 21.9.92. as a pre-cursor to the album Pablo Honey. ('Creep' was the first track the band recorded for the album.) After only three plays on Radio One the E.P. reached no. 78 in the charts.

Thom "That nervous twitch he does,

that's just his way of checking that the guitar is working, that it's loud enough, and he ended up doing it while we were recording. And whilst we were listening to it, it was like 'Hey what the fuck was that? Keep that! Do that!'"

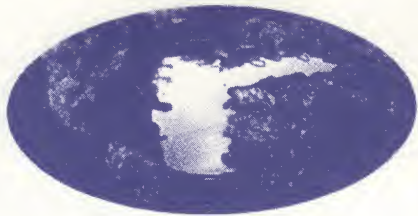
Famous for Jonny's distinctive 'Kerchunnk' parts leading into the chorus, he was unhappy that the song was too 'ballady' and wanted to pep it up a bit. Unbeknown to the band, the tape machine was running and from that one accidental take, 'Creep' was recorded, leading to it being hailed as one of the classic anthems of the nineties. Where the press had given it mediocre reviews

the first time round they gave it rave reviews on its re-release claiming that they had always backed it as a huge hit. They had to edit out the 'fuck', for a radio friendly version because the stations weren't allowed / refused to play it, and replaced it with 'very'. Fans have written in after hearing the single and buying the album complaining that there was swearing on the album version.

Proud of their live performances and wanting to build up a solid fan base, Radiohead toured for most of '92 (dubbed 'the toilet tour') building up their repertoire, learning their craft and supporting Kingmaker, Frank & Walters, Sultans of Ping and Levitation, forging their exciting live performances into something that is highly critically acclaimed today.

danny clinch





# RA

Radiohead have been called, "The British music industry's best kept secret," because they had worked hard all year but had been virtually ignored by the music press. Some say that the music press lost interest because the band are not the type of people to smash up hotel rooms, or make outlandish claims. Instead, they built up more of a dedicated underground following on the strength of their exciting gigs.

'Pablo Honey', the first Radiohead L.P. (named from a Jerky Boys sketch) was released on 22.2.93., to much praise, picking up comments such as "...it blows just about every other album that will be released this year into a cocked hat..." and Thom was described as having, "...a nuclear powered voice that can scream and swoop like a randy jet fighter on heat." In the Melody Maker, Thom was reported as having said, "...with this L.P. we're actually going to save pop music." 'Pablo Honey' reached no. 25 in the U.K. album chart.

Their first trip out of the U.K. was the Black Session in Paris, where they played live on national radio, playing their cover of Glen Campbell's 'Rhinestone Cowboy' amongst other songs in their set. On the 21st of



danny clinch

Feb. this year the band went to Paris again to record another Black Session with Weezer in support.

March '93 saw the release of the 'Anyone Can Play Guitar' E.P. which reached no. 32 in the UK., and was a Melody Maker single of the week, picking up praise such as "...sophisticated polish to their guitar band abrasion," and "If all journalists are indeed frustrated musicians then 'Anyone Can Play Guitar' is our anthem." Before embarking on the 'Anyone Can Play Guitar' tour, the band played 3 dates in Tel Aviv in Israel, which were very well received indeed. In April they went on a promotional trip to the USA to dip their

collective toes in the turbulent waters of American rock!

In May the band released 'Pop Is Dead' and embarked on a tour of the same name. The single received mixed reviews, one reviewer remarking that the song was "...another wonderfully sardonic swipe at society and culture...", whilst others blandly quibbling along the lines of "well if pop is dead then why are Radiohead bothering?" The single reached 42 in the charts.

In the summer of that year, due to radio stations in the U.S. being inundated with requests for 'Creep', the single was released in the States, the album subsequently soared to gold record status, selling over half a million copies, Radiohead being the first British band to capture the interest of the American market in several years. 'Creep' stayed in the American charts for 4 weeks and MTV, showed the video continually. 'Creep' had become an anthem to the angst ridden, playing in every teenager's bedroom, a song that ordinary people could identify with, it meant something to them. The success of 'Creep' came as a total surprise to the band and their managers, they hadn't expected such a reaction. Time and time again it



# DIOHEAD

reached No 1 in countries all over the world, and the album went Gold in countries they wouldn't have expected such as the Philippines and Canada, and has just gone Gold here in the U.K. 'Creep' became a hit in one country after another, USA, Canada, South America and the Far East. The press in the UK became uneasy that Radiohead were big news everywhere except in the UK. 'Creep' was released again in the UK in September '93 going straight to No 7 in the UK charts, and gave the



opportunity for Radiohead to wow the British public on Top Of The Pops. October saw Thom as the cover star of the Melody Maker.

**Despite his image as an 'angry young man of British Pop', Yorke has his more thoughtful side. Like when he's talking about coping with the inevitable waiting around involved with touring, "All the free time we get to think is very valuable. It sounds pretentious, but it gives you the chance to grow up." On touring America, "It was wild," says Yorke, "My first memory of America was waking up on a coach in Boston. I walked into the hotel at about 7 o'clock in the morning, switched on the television, and there was 'Creep'." The single became a massive hit in America, and the band were instant superstars. "It was all such a contrast to what we were used to. But the thing I remember most about America is that it's silly. That can be quite a relief at times."**

The success of 'Creep' took them to America on tour twice in 1993, the first being a headline tour in June and July, the second tour came in September and October, co-headlining with Belly. The band totalled an incredible 130 gigs that year. Great to see the world but not very good for one's private life. They were applauded everywhere they went, as people discovered how exciting and energetic their live shows were, building up a dedicated following of

fans. Whether the critics liked Radiohead or not, they agreed that the band were destined for greatness.

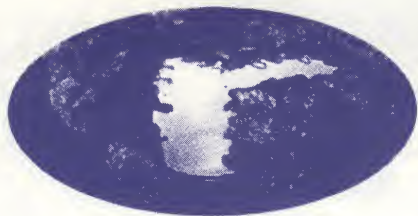
Meanwhile back in Europe the band experienced their first taste of the summer festival circuit, playing in both Belgium and Holland. Unfortunately their appearance at the Reading Festival had to be cancelled due to Thom suffering from laryngitis. In November Radiohead went off with James on a tour of Europe, ending in December with a run of British dates.

The New Year brought in an award! The NME readers voted 'Creep' the best single of 1993, earning the band a Brat Award, a rather offensive looking hand statuette with a rigid middle digit. Radio 1 listeners voted 'Creep' into second place in the Brit Awards, being pipped to the top slot by Take That. Ho Hum.

In May MTV filmed a blistering performance by the band at The Astoria in London (Video release on 13.3.95).

The first half of 1994 was taken up by rehearsals and recording for the new album, 'The Bends'. Touring began again in May beginning with Europe, and then debuting in Japan, Hong Kong, Australia and New Zealand. After Australia the band finally managed to play at a British festival, the massive Glastonbury Festival in Somerset. Part of Radiohead's set was later broadcast on U.K. radio. Glastonbury heralded the beginning of this year's summer festival season, with appearances in Denmark at the Roskilde Festival and the Sopot Festival in Poland, then





back to England for the all important Reading Festival, much of the show has been broadcast on TV by Gary Crowley on The Beat

After the busy summer, Radiohead released 'My Iron Lung' in the form of two E.P.'s with 6 other tracks spread between them. The song reached 24 in the U.K. charts, with Thom saying that, "The E.P.s, rather than being a taster for the album, are more like the tracks that didn't get on the album because they were slightly too diverse." One reviewer adding that 'My Iron Lung' was a "...slab of spine-tingling rock."

September saw the band load up once more for the gig trail. Beginning with the 'Iron Lung' tour of the U.K., running into October and then jetting off to Thailand for a two date stint in Bangkok. From Thailand, Mexico was the next place to touch down, with dates in Mexico City and Guadalajara.

From Mexico to the U.S. for a couple of acoustic shows hosted by Thom and Jonny, the first in New York and then Los Angeles. Next stop back to England for Christmas.

In January the band flew back to the United States to shoot two videos in Los Angeles. The first, 'Fake Plastic Trees' was produced by Jake Scott (son of Ridley - who directed Blade Runner), and was shot in a hangar at L.A.'s Van Nuys airport, where the end of Casablanca was filmed. 'High And Dry' was shot just outside L.A. in Vasquez Canyon, near the location where old episodes of Star Trek were made, and the recent Flintstones film. The band had to suffer a freezing cold deluge of water being sprayed on them for the shoot. 'High And Dry' and 'Planet Telex' a double A side single released on February 22nd, the NME giving it the 'single of the week' slot, "Thom Yorke's slender

but elegant voice compliments the minimalist 'flick tap' acoustic guitar. The clarity and separation of the production is excellent." 'High And Dry' giving Radiohead their second Top Of The Pops appearance. The single reached 17 in the British charts

The new album 'The Bends', (released 13.3.95.) recorded at RAK, Abbey Road, (home of the Beatles) and The Manor, (recently used by Paul Weller) in Oxfordshire, produced by John Leckie and mixed by the producers of 'Pablo Honey', Sean Slade and Paul 'Q' Kolderie has already received excellent reviews in the music papers, with several "album of the week" pedigrees.

The tour for the new album began in March preceded by four more acoustic shows hosted by Thom and Jonny once again, with a sneak preview of 'The Bends', being played after the acoustic set, over the P.A.



danny clinch



# my iron lung

e.p.

## Trickster

rust in the mountains  
rust in the brain  
the air is sacred here  
in spite of your claim  
up on the roof tops  
out of reach  
trickster is meaningless  
trickster is weak.  
he's talking out the world.  
hey! This is only halfway.  
i wanted you so bad  
and i couldn't say  
all things fall apart  
we wanted out so bad  
and we couldn't say  
these things fall apart

we're talking out the world  
hey! This is only halfway.  
truant kids — a can of brick dust worms  
who do not want to climb down from  
their chestnut tree  
long white gloves  
police tread carefully  
(escaped from the zoo)  
the perfect child facsimile is  
talking out the world  
talking out the world

hey! This is only halfway.

## Lozenge of love

i am gone  
everybody's raging  
and these fruits  
they still taste of poison.

i won't be around  
when you really need me.

i can't sleep  
why can't someone hold me?  
i need warm  
my restless body cracks and moans.

i won't have the strength  
when you really need me

## Punchdrunk lovesick singalong

i wrapped you inside my coat when they came to  
firebomb the house. i didn't feel pain kos no-one can  
touch me whenever i'm held in your spell;

a beautiful girl a beautiful girl can turn your world  
into  
DUST

sell me a car that goes sell me a house that stands  
up  
i never cared before i never cared before i never  
cared before, before, before.

a beautiful girl a beautiful girl can turn your world  
into  
DUST

i stood in front of your face when the first bullet was  
shot.

## my iron lung

faith you're driving me away  
you do it every day  
you don't mean it but it hurts like hell  
my brain says i'm receiving pain  
a lack of oxygen  
to my life support  
my iron lung

we're too young to fall asleep  
too cynical to speak  
we are losing it  
can't you tell?  
we scratch our eternal itch  
our twentieth century bitch  
and we are grateful for our iron lung

## Lewis(mistreated)

bummed out again by your  
only business friend the smell  
of failure is thicker than you  
think don't do it  
don't.....jump.

changed shape to fit in the  
and you just feel sick a million  
lovesongs under anaesthetic  
hey don't do it, don't.....jump.

lewis save yourself the pain  
you will never get there. lewis  
save yourself the pain it never  
really mattered.

we never noticed we never  
understood he just got  
crushed to fit he never even  
smelt out the best it's the  
best it's the best day of your  
life.

lewis save yourself the pain  
you will never get there. lewis  
save yourself the pain it never  
really mattered.

ohhh mistreated a low  
corporate  
hummmmmmmistreated a low  
corporate hum.

## permanent daylight

the easiest way to sleep at night is to  
carryon believing that i don't exist the  
easiest way to sell your soul is to  
carryon believing that we don't exist.  
-it must be hard with your head on  
backward.

## you never wash up after yourself

i must get out once in a while  
everything is starting to die - the dust  
settles, the worms dig, spiders crawl  
over the bed.

i must get out once in a while, i eat  
all day and now am fat - yesterday's  
meal is hugging the plates. you never  
wash up after yourself.

## <01>planet telex

**Phil —**

We used up some leftovers to create the drum-loop-we cut up and re-arranged the outro section from the first version of 'Killer Cars'. — Steve Osbourne remix is great.

**Ed —**

A drunken evening that spawned probably my favourite track. Thom's one-take vocal crouching in the corner was particularly memorable, he may have been unable to stand. Love Colin's bass groove thang on this.

**Jonny —**

This was the only song written in the studio - I remember helping Thom to write the verse, but not having the stamina to stay for the debauched recording session.

**Colin —**

err... whooshy? Sitting in T.V. room at RAK studio whilst Thom, Ed and Leckie were working on it, thinking... 'what is this old bollocks?' ...then putting bass on, thinking... 'Oh yess, oooh yess, I like it!'

**Thom —**

The product of a single sex education, romantic novels and art college. (And sensi?)

## <02>the bends

**Phil —**

I wanted to get away from the studio to view a house for rent. Consequently, this was the first take.

**Ed —**

Weird to have finally recorded this song after playing it live so many times. This track really highlights Jonny's abusive guitar playing.

**Jonny —**

Schlang! Schlang-schlang, schlang; schlang... schlang! That's 'The Bends', full of air.

**Colin —**

A perennial hardy annual of a live favourite, faithfully committed live to tape.

**Thom —**

Listen out for the recorders. I do. This song is so old I have no idea what it means anymore. For which I am glad.

## <03>high and dry

**Phil —**

One from the vaults-proof that demos are generally the best versions of songs.

**Ed —**

I really don't remember the day that this was recorded with our sound engineer, Jim. All I do know is that we hadn't arranged the song before we went into the studio, but it ended up sounding great!

**Jonny —**

This used to sound like Soul to Soul. A first take demo from ages ago.

**Colin —**

Over 2 years old now...ah! so young, pure and innocent then — now I'm just old, pure and innocent! Damn!

**Thom —**

An accident just like Evil Kenevil.

## <04>fake plastic trees

**Phil —**

Some of my favourite lyrics on the album: "Gravity always wins" — what a line.

**Ed —**

This took a while to record only because it was hard to better Thom just singing it with an acoustic guitar. Amazing lyrics.

**Jonny —**

My favourite lyrics on the album. Writing the string parts was my studio highlight, in a megalomaniac kinda way.

**Colin —**

Er..., Deep?

**Thom —**

The product of a joke that wasn't really a joke and a very lonely drunken evening and well, a breakdown of sorts.

## <05>bones

**Phil —**

Nice song!

**Ed —**

Recorded something like first or second take, the same day as we recorded 'The Bends'. Love playing it live.

**Jonny —**

This song and 'The Bends' were done on the same afternoon, easily the best day of recording.

**Colin —**

It rocks like a mutha.

**Thom —**

Have you ever been looking at someone's face talking and wondered what their skull must look like?

## <06>(nice dream)

**Phil —**

Nice song!

**Ed —**

I remember when Thom first played the song to me on tape, just him and the acoustic. We were in my car and I had to rewind and play the song about ten times. We were supporting Kingmaker at the time at the end of 1992.

**Jonny —**

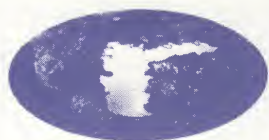
A D D E A D D E Bm E A Aninth flat fifth A Aninth flat fifth A Bm E A B Bm B A

**Colin —**

Dreamy antithesis of 'Bones', it also features Leckie's 'whale songs' at end.

**Thom —**

I don't remember my dreams. But this is one that won't go away.



## <07>just

**Phil —**  
My favourite drum take on the album. Combination of sound rock and sassy grooves... well, I can dream, anyway.

**Ed —**  
This could have been about seven minutes long, as it was in rehearsal before the album. That whole rehearsal period stuck on a fruit farm in the middle of winter was amazing, just the five of us playing new songs. I think Phil's drumming on this is exquisite.

**Jonny —**  
Am G# Eflat F Am  
G# Eflat Bflat Am  
G# G F# F  
C F# F F C F# F  
F

**Colin —**  
First track we put down properly at RAK.

**Thom —**  
A competition by me and Jonny to get as many chords as possible into a song.

## <08>my iron lung

**Phil —**  
Recorded live at the Astoria, so slightly erratic at points, but has a brilliant atmosphere.

**Ed —**  
Recorded live from the Astoria in May 1994. A friend said he didn't like this song because it sounds like two songs stuck together. Yeah, great!

**Jonny —**  
This was recorded live at the Astoria show in London last year. Only the vocals were replaced.

**Colin —**  
Actually a live track from Astoria, tarted up a bit.

**Thom —**  
We just had to fuck it up. We had to.

## <09>bullet proof..i wish i was

**Phil —**  
Did the drum take after a five mile run-it shows.

**Ed —**  
The only song that I've ever played on when I was not allowed to hear the backing track. "Just make whooping oodle noises for three minutes", was the cry from the control room. 'Bastards', I thought at the time.

**Jonny —**  
The backing vocal (counter-melody) in the final chorus is utterly beautiful-so are Ed's bubbles in the second verse.....

**Colin —**  
More mellow stuff.

**Thom —**  
In L.A. if you drive round in a limo in the wrong area someone might resent it and shoot randomly into the blacked out glass.

## <10>black star

**Phil —**  
Bit of a watershed during first RAK sessions — recorded in an afternoon, it got our creative juices flowing again.

**Ed —**  
This was recorded when John (Leckie) was away for a day — we rehearsed the song for about an hour then recorded it.

**Jonny —**  
This was done when John Leckie was at a wedding — there was a real 'teachers away' larkiness to that day, hence the ace raggedness of the playing.

**Colin —**  
Wow! Fave 'heavy' rock number.

**Thom —**  
If Harry Nielson were alive today we'd beg him to sing this. He was dead however, so I had to bloody do it. Sober.

## <11>sulk

**Phil —**  
Long time coming.

**Ed —**  
The last song to be recorded, done at Abbey Road and without doubt the hardest to finish — we'd made many attempts at it, but came back to how it sounded in rehearsal. I do however think this could have been mixed better.

**Jonny —**  
I was too ill to stand when this was done, I played on the floor, unable to tell what was good / bad. Mexico's revenge.

**Colin —**  
..."got a good beat"?

**Thom —**  
Listen out for the 100 tambourines. I do.

## <12>street spirit (fade out)

**Phil —**  
Ed's guitar playing on this track is exceptional and without equal.

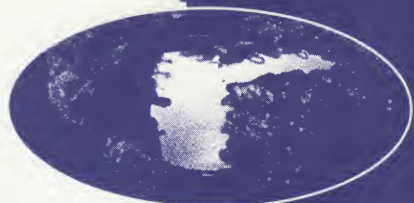
**Ed —**  
Jonny's favourite I think. No other way to finish the album but with this one.

**Jonny —**  
Our madrigal as written by Dowland and arranged by Scott Walker. My favourite song, like the last song on "Pablo Honey" was.

**Colin —**  
Personal fave on a record of "faves". What do you mean, there's no tower of feedback / distorted guitars etc.etc.??!!

**Thom —**  
Really not sure where this came from. I would like it to be a Christmas single, because I like Christmas so much.

# the bends



# RADIOHEAD TOUR CHRONOLOGY

**DRILL TOUR** — 28.4.92~24.6.92.

U.K. tour.

Supporting Catherine Wheel, Machine Gun  
Feedback and Sultans of Ping.

**CREEP TOUR** — 29.8.92~17.10.92.

U.K. tour.

Supporting The Frank And Walters.

**CREEP AUTUMN TOUR** — 21.10.92~4.12.92.

U.K. tour.

Supporting Kingmaker.

**ANYONE CAN PLAY GUITAR TOUR** —

13.1.93~5.3.93.

U.K. tour.

Became Pablo Honey Tour on release  
of album on 22.2.93.

**POP IS DEAD TOUR** — 26.4.93~15.5.93.

Including, Holland at the Bevrijdingspop Festival  
in Haarlem.

**EUROPEAN TOUR** — June 1993.

Including, Denmark, Sweden, Holland and France.

**U.S.A. TOUR** — 22.6.93~24.7.93.

Including, Boston, New York, Chicago, Detroit, Toronto  
(Canada), Seattle, Los Angeles and Dallas.

**EUROPEAN FESTIVALS** — August 1993.

15.8.93~Markt Rock Festival, Belgium.

21.8.93~Waterpop Festival, Holland.

22.8.93~Sjock Festival, Belgium.

**U.S.A. TOUR WITH BELLY** — 17.9.93~24.10.93.

Including Athens, Georgia (home of R.E.M.)

**CANADIAN TOUR** — 26.10.93~2.11.93.

Vancouver, Calgary, Montreal and Toronto.

**JAMES TOUR** — 11.11.93~13.12.93.

Including, Germany, France, Switzerland,  
Spain, Portugal and Britain.

**WORLD TOUR** — May~June 1994.

Including, Spain, Italy, Switzerland, Germany and England.  
Then onto Japan, Hong Kong and Australia.

**EUROPEAN FESTIVALS** — June~July~August 1994.

26.6.94~Glastonbury Festival, England.

2.7.94~Roskilde Festival, Denmark.

23.8.94~Sopot Festival, Poland.

27.8.94~Reading Festival, England.

**IRON LUNG TOUR** — September~October 1994.

U.K. tour.

**THAILAND** — 14/15.10.94.

Two dates in Bangkok.

**TOUR OF MEXICO** — 19.10.94~29.10.94.

8 dates, including Mexico City and Guadalajara.

**THOM AND JONNY ACOUSTIC SHOWS** — 2/4.11.94.

New York and then Los Angeles.

**THOM AND JONNY ACOUSTIC SHOWS** — 14/17.2.95.

4 Shows in U.K.

**THE BENDS TOUR** — 9.3.95~24.3.95.

U.K. tour.



## YOU

You are the sun and moon and stars are you  
And I could never run away from you  
You try at working out chaotic things  
And why should I believe myself not you?  
You say the world is going to end so soon  
And why should I believe myself?  
You me and everything caught in the fire  
I can see me drowning  
Caught in the fire

## CREEP

When you were here before, couldn't look you in the eye  
You're just like an angel, your skin makes me cry  
You float like a feather  
In a beautiful world  
And I wish I was special  
You're so fucking special  
(chorus) But I'm a creep, I'm a weirdo  
What the hell am I doing here?  
I don't belong here

I don't care if it hurts, I want to have control  
I want a perfect body, I want a perfect soul  
I want you to notice  
When I'm not around  
You're so fucking special  
I wish I was special  
(chorus)  
She's running out again  
She's running out ....

Whatever makes you happy  
Whatever you want  
You're so fucking special  
I wish I was special...  
But I'm a creep, I'm a weirdo  
What the hell am I doing here?  
I don't belong here  
I don't belong here.

## HOW DO YOU?

He's bitter and twisted, he knows what he wants  
He wants to be loved and he wants to belong  
He wants us to listen, he wants us to weep  
He was a stupid baby who turned into a powerful freak  
But how do you?  
He lives with his mother, but we show him respect  
He's a dangerous bigot, but we always forget  
And he's just like his daddy  
Because he cheats on his friends  
And he steals and he bullies  
Anyway that he can.  
But how do you?

## STOP WHISPERING

And the wise man say I don't want to hear your voice  
And the thin man say I don't want to hear your voice  
But they're cursing me, and they won't let me be  
And there's nothing to say, and there's nothing to do  
Stop whispering, start shouting  
Stop whispering, start shouting  
And my mother say we don't love you son no more  
And the buildings say we spit on your face some more  
And the feeling is, that there's something wrong  
Because I can't find the words and I can't find the songs.  
Stop whispering, start shouting  
Stop whispering, start shouting  
Dear Sir, I have a complaint, can't remember what it is

## THINKING ABOUT YOU

Been thinking about you, your records are here  
Your eyes are on my wall, your teeth are over there  
But I'm still no one, and now you're a star  
What do you care?  
Been thinking about you, and there's no rest  
Shit I still love you  
Still see you in bed  
But I'm playing with myself  
And what do you care when I'm not there?  
All the things you got  
All the things you need  
Who bought your cigarettes?  
Who bribed the company to come and see you?  
Been thinking about you  
So how can you sleep?  
These people aren't your friends  
They're paid to kiss your feet  
They don't know what I know  
And why should you care when I'm not there?  
All the things you got  
All the things you need  
Who bought your cigarettes?  
Who bribed the company to come and see you honey?  
Been thinking about you

## ANYONE CAN PLAY GUITAR

Destiny, destiny protect me from the world  
Destiny, hold my hand protect me from the world  
Here we are with our running and confusion,  
And I don't see no confusion anywhere..  
(chorus) And if the worm does turn

And if London burns  
I'll be standing on the beach with my guitar  
I wanna be in a band when I get to heaven  
Anyone can play guitar  
And they won't be a nothing anymore

Grow my hair, grow my hair I am Jim Morrison  
Grow my hair, I wanna be wanna be wanna be Jim Morrison  
Here we are with our running and confusion  
And I don't see no confusion anywhere  
(repeat chorus)

## RIPCORD

Soul destroyed  
With clever toys  
For little boys  
It's inevitable, it's inevitable  
It's a soul destroyed  
You're free until you drop  
You're free 'til you've had enough  
And you don't understand -  
You've no ripcord

Aeroplane do I mean what I mean?  
It's inevitable, inevitable,  
Oh aeroplane  
A thousand miles an hour  
On politics and power that you don't understand  
And no ripcord  
The answer to your prayers  
We'll drop you anywhere  
With no ripcord

## VEGETABLE

I never wanted anything but this  
I tried hard, worked hard  
I ran around in domestic bliss  
I fought hard, died hard  
Every time you're running over me  
Every time you're running I can see

(chorus) I'm not a vegetable  
I will not control myself  
I spit on the hand that feeds me  
I will not control myself

I never wanted any broken bones  
Scarred face, no home  
You words surround me and I asphyxiate  
And I burn all hate  
Every time you're running out on me  
Every time you're running I can see  
(repeat chorus)  
The waters break, the waters run all over me  
The waters break, the waters run  
And this time your gonna pay  
(repeat chorus)

## PROVE YOURSELF

I can't afford to breath in this town  
Nowhere to sit without a gun in my hand  
Hooked back up to my cathode ray  
I'm better off dead  
'Prove Yourself'  
I wanna breath I wanna grow  
I'd say I want it but I don't know how  
I work, I bleed, I beg, I pray  
But I'm better off dead  
'Prove yourself'  
Why?

## I CAN'T

Please forget the words that I just blurted out  
It wasn't me it was my strange and creeping doubt  
It keeps rattling my cage  
And there's nothing in this world  
Will keep it down.  
Even though I might, even though I try  
I can't  
So many things that keep,  
that keep me underground  
So many words that I, that I can never find  
If you give up on me now  
I'll be gutted like I've never been before  
Even though I might, even though I try  
I can't  
I you give up on me now I'll be gutted like  
I've never been before.  
Even though I might, even though I try  
I can't.

## LURGE

I feel better, I feel better now you've gone  
I feel better, I feel strong  
I got better,  
I got better now there's nothing wrong  
I got better, I got better, I got strong

Tell me something,  
tell me something I don't know,  
Tell me one thing, tell me one thing and let it go  
I got something, I got something heaven knows,  
I got something, I got something I don't know.

## BLOW OUT

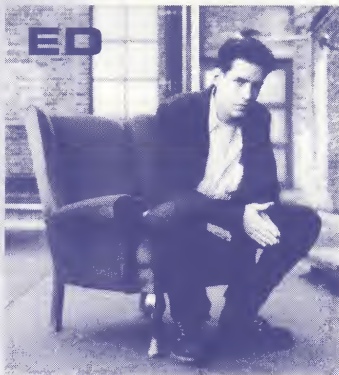
In my mind  
And nailed into my heels  
All the time  
Killing what I feel -  
And everything I touch turns to stone

I am fused  
Just in case I blow out  
I am glued  
Just in case I crack out  
And everything I touch  
turns to stone  
Everything I touch turns to stone

PABLO  
HONEY



# PERSONAL FILES



**ED**

## GENERAL

Manchester Uni. Politics degree.  
Manchester United devotee.  
Tall. 26 years old.

## JOBS BEFORE RADIOHEAD

Various jobs all involving alcohol-the serving of it.  
Photographers assistant.

## PREVIOUS BANDS

'On A Friday', 'Shindig', 'Dearest'- Radiohead in previous lives.

## RELATIONSHIPS WITH BAND

As Platonic as possible.

## ON STAGE

As loud as possible.

## FAVOURITE TOURED COUNTRY

America-because it is so strange.

## THINGS THAT HAVE CHANGED YOUR LIFE

Signing to E.M.I.  
Recording 'The Bends'  
Various wanky books.

## DESIRES

Jodie Foster.  
Single rooms on tour.

## LIKES

The usual.

## DISLIKES

Fanaticism.

Videos.

Derek Nimmo.  
Questionnaires.  
Christmas.

## FAVOURITE RADIOHEAD SONG

It's difficult to single out any one, but when I'm feeling melancholic, 'Nice Dream' will do nicely thank you very much. But when it's a Saturday night and I'm all decked out in my 'Glad Rags' I like nothing better than to stomp around the house punching the air to 'Planet Telex'.

## GENERAL

English graduate Peterhouse, Cambridge. Computer Spod.  
Likes American Literature.

## JOBS BEFORE RADIOHEAD

Our Price in Oxford. Did not enjoy because the manager was a soft metal fan.

## PREVIOUS BANDS

'King of Thailand' and Mama Hung Me In The Closet, But I'm Still Feeling Funky'. Both college bands, both groovy. I supplied the low end on those two rocking combos.

## RELATIONSHIP WITH THE BAND

Have a great time with Jonny, we never fight, we are the antithesis of the Gallagher brothers, we have



**COLIN**

always been mates. I'm Jonny's moral guardian on tour I try to get him to drink and womanize, but he's never interested.

## ON STAGE

Is that really my brother? My goodness hasn't he grown. I just think of him as a little boy, I remember him in flared trousers and loud tops... nothing's changed really. No bombshells to unearth, we are like old married couples.

## FAVOURITE TOURED COUNTRY

Mexico, except Mexico City.

## THINGS THAT HAVE CHANGED YOUR LIFE

Joy Division. University dons. College. Being signed to EMI 'The Sweet

Rock'. 'The Red Fox' by Charles G. D. Roberts. 'The Compassion Protocol' by Herve Guibert. Frank Capra's 'It's a Wonderful Life'.

**DESIRES** Anyone who buys our records, if that's not a put off.

Also, Sean Young in 'No Way Out'.

**LIKES** Good food and wine. Travelling. Everything to do with Radiohead. Meeting people.

## DISLIKES

Tardiness. Bad manners. Having to clean the bath after someone else. Finding all the cheese in my fridge gone.

## FAVOURITE RADIOHEAD SONG

Bones — allows me to "rock out" righteously.

## GENERAL

Jonny G.  
5.11.71.  
Born in Oxford.

## JOBS BEFORE RADIOHEAD

Student-but only for 4 weeks, because of signing the record deal when I was 19.

## PREVIOUS BANDS

'The Illiterate Hands', with Thom's brother and our first Lighting Designer.

## RELATIONSHIP WITH BAND

Fraternal with one, eternal with rest.

## ON STAGE

Yes, and on stage.

## FAVOURITE TOURED COUNTRY

Still Britain, really.  
And Dublin.

## THINGS THAT HAVE CHANGED YOUR LIFE

My friends, Nigel, Andy, later some teachers at school. My sister's record collection.

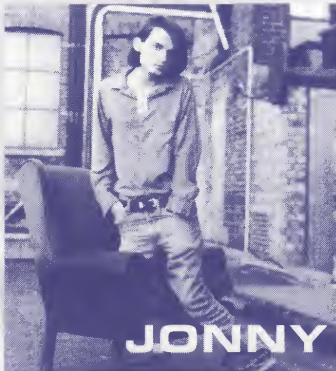
Getting a recorder when I was 5.

## DESIRES

To learn all I can about music.

## LIKES

Art Blakey records are this year's passion.



**JONNY**

## DISLIKES

None.

## FAVOURITE RADIOHEAD SONG

Street Spirit

## GENERAL

Degree in English, History & Drama-John Moore University, Liverpool. Postgrad. Diploma in Publishing-Brookes Uni., Oxford. Next door's cat and sizeable phone bill to support, so please give generously.

## JOBS BEFORE RADIOHEAD

Desk editor for medical publishing house in Oxford.

## PREVIOUS BANDS

Jungle Telegraph  
Luigi Klingon And His Magic Of Italy Beat Group Sound Authority

## RELATIONSHIPS WITH BAND

I'm a professional and married,

so purely Platonic.

## ON STAGE

When playing, my reflex action is to stick my tongue out-not in a 'Gene Simmons, foot on the monitor' way, but in a 'having difficulty with tricky arithmetic' way. Consequently, I have a saliva rash on my lower lip when I come offstage.

## FAVOURITE TOURED COUNTRY

New Zealand / Holland.

## THINGS THAT HAVE CHANGED YOUR LIFE

Leaving the buffer zone of Higher Education.

Meeting Cait. Signing to E.M.I.

## DESIRES

Cait.

## LIKES

Next door's cat. Chocolate.

## DISLIKES

The heavy thud of my phone bill on the front-door mat.

## FAVOURITE RADIOHEAD SONG

When playing, I prefer our more strident numbers like 'Just', 'You', or 'Blow Out'. When listening, our mellower, more intimate tunes, like 'Fake Plastic Trees' or 'Lurgee', appeal most.



**PHIL**

## GENERAL

Boy.Man.Fish. Thom.

## JOBS BEFORE RADIOHEAD

Destroying architects' technical drawings.

Selling crap suits on commission.

Destroying cappuccinis and swearing at waitresses.

Smoking (full-time).

## PREVIOUS BANDS

On A Friday (dodgy Talking Heads rubbish)

Flickernoise (a computer with dreadlocks)

## RELATIONSHIPS WITH BAND

Purely physical.

## ON STAGE

The same.

## FAVOURITE TOURED COUNTRY

Italy. Italy. Italy.

I want to be smothered in beautiful scenery.

## THINGS THAT HAVE CHANGED YOUR LIFE

Books.Music.College.Girls. (not in that order)

## DESIRES

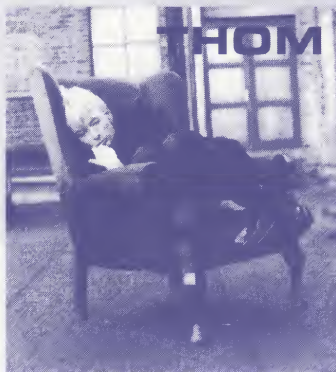
Girls. Computers. err...

## LIKES

Shopping.

Girls (from a safe distance).

Sleep (from a safe distance).



**THOM**

## DISLIKES

Other bands.

The media. Everything, pretty much.

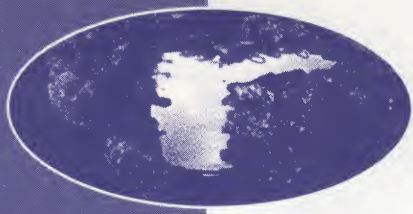
## FAVOURITE RADIOHEAD SONG

Today its Bones I think.



THIS WEEK  
SPECIAL  
SANDWICHES  
BERNARD  
OLOMA





## DRILL EP

Released: 05.05.92 (deleted)  
 Format: 12"/CD/TAPE  
 Catalogue No: Parlophone 6312  
 Tracks: PROVE YOURSELF /  
 STUPID CAR  
 YOU / THINKING  
 ABOUT YOU

(original) Reached 101 in UK Gallup  
 singles chart



## CREEP EP

Released: 21.09.92 (deleted)  
 Formats 12"/CD/TAPE  
 Catalogue No: Parlophone 6078  
 Tracks: CREEP / LURGEE /  
 INSIDE MY HEAD  
 MILLION \$ QUESTION

Reached no.78 Gallup UK  
 singles chart



## ANYONE CAN PLAY GUITAR EP

Released: 01.02.93 (deleted)  
 Format: 12"/CD/TAPE  
 Catalogue No: Parlophone (6333)  
 ANYONE CAN PLAY  
 GUITAR/ FAITHLESS,  
 THE WONDER BOY /  
 COKE BABIES

Reached no. 32 Gallup UK  
 singles chart



## PABLO HONEY

Released: 22.02.93  
 Format: LP/CD/TAPE  
 Catalogue No: Parlophone (7360)  
 YOU/ CREEP/ HOW  
 DO YOU/ STOP  
 WHISPERING/ THINK-  
 ING ABOUT YOU/  
 ANYONE CAN PLAY  
 GUITAR/ RIPCORN/  
 VEGETABLE/ PROVE  
 YOURSELF/  
 I CAN'T/ LURGEE/  
 BLOW OUT

Reached no.25 in UK Gallup  
 Album chart



## POP IS DEAD EP

Released: 10.05.93 (deleted)  
 Format: 12"/CD/TAPE  
 Catalogue No: Parlophone (6345)  
 POP IS DEAD  
 BANANA CO  
 (acoustic)  
 CREEP (live)/  
 RIPCORN (live)

Reached no. 42 Gallup UK  
 Singles chart



## CREEP EP

Released: 06.09.93 (deleted)  
 Formats 7"EP/CD/TAPE & 12"  
 Catalogue No: Parlophone (6359)  
 CREEP/ YES I AM/  
 BLOW OUT (remix)/  
 INSIDE MY HEAD (live  
 Chicago Metro)  
 Limited edition of  
 7"EP on clear vinyl  
 12" CREEP (From an  
 acoustic session LA  
 KROQ Radio)/

YOU (live)/ VEGETABLE  
 (live)/KILLER CARS  
 (live) (Live tracks  
 from Chicago Metro)

Reached no. 7 in the UK Gallup  
 Singles Charts



## MY IRON LUNG EP

Released: 26.09.94  
 Catalogue No: Parlophone 6394CD1  
 Formats 12"/CD/Tape  
 MY IRON LUNG  
 THE TRICKSTER  
 PUNCHDRUNK  
 LOVESICK  
 SINGALONG  
 LOZENGE OF LOVE



## CD2

Formats: CD Limited Edition  
 MY IRON LUNG  
 LEWIS (MISTREATED)  
 PERMANENT  
 DAYLIGHT  
 YOU NEVER WASH  
 UP AFTER YOURSELF

Reached no. 24 in the UK Gallup  
 Singles Charts

## HIGH & DRY/ PLANET TELEX

Released: 27.02.95  
 Catalogue No: 6394



CD1 (RED) HIGH & DRY  
 PLANET TELEX  
 MAQUILADORA  
 PLANET TELEX (HEX-  
 IDECIMAL MIX)  
 REMIXED BY STEVE  
 OSBOURNE

0%

## RADIOHEAD INFORMATION

Useful addresses

### UK address

PO Box 322,  
Oxford. OX4 1EY.  
ENGLAND  
Tel: 01235 848261

### USA address

PO Box 3268,  
Hollywood,  
CA. 90078. USA

### Alt. Music. Radiohead

<http://musicbase.co.uk/music/radiohead/>

For information on T-shirts,  
please write to:

RADIOHEAD:  
PO BOX 7575,  
LONDON, E1 9GN.  
ENGLAND

or in the States call the Radiohead merchandise hotline on:  
(1) 800 724 ROCK

Fanzines can still be obtained from...

### UK - 'POP IS DEAD'

Val Savage  
26 Arundel Court  
Beadham Drive  
Manchester  
M9 0GY  
ENGLAND  
(£1.00 + inc. p&p)  
A5 SAE or 5 inc's)

### JAPAN - 'DRILL'

Tomoko kurokawa  
8-8-58 Hisagi  
Kanagawa 249  
JAPAN  
(Send IRC for prices)

### CANADA

Kathleen Smith  
432 Rouge Hills Road  
Scarborough  
Ontario  
M1C 2Z7  
CANADA  
(Send IRC for prices)

### RADIOHEAD PENPALS

Lee Potton  
64 Danesmoor  
Ruscote Estate  
Banbury  
Oxon  
OX16 7QB  
ENGLAND

Thanks to:

Radiohead for getting their homework in!

John Bennett... Julie Calland... David McNameara at "...and then again DESIGN"... Carol Baxter... Danny Clinch... Sarah Cox... Neil Curtis... Romina Denti's boyfriend for the cartoons... Tim Greaves... Toby Hall... Chris Hufford... Nicky Hufford... Maria at the Levellers' office... Sharon Maloney... Grant Peden... Mandy Plumb... Ronan... Kinga Siennicka... Caffy St. Luce... Jonathan Wickson.

Special thanks to Thom for the cover design and artwork.

Lyrics printed by kind permission of Warner Chappell Music Ltd.



**CD2** (BLUE) PLANET TELEX/HIGH & DRY  
KILLER CARS  
PLANET TELEX (L.F.O MIX)

**12"** LIMITED EDITION  
PLANET TELEX (HEX-DECIMAL MIX)  
REMIXED BY STEVE OSBOURNE  
PLANET TELEX (L.F.O J.D MIX)  
PLANET TELEX (HEX-DECIMAL DUB)  
REMIXED BY STEVE OSBOURNE  
HIGH & DRY

**CASSETTE** HIGH & DRY/PLANET TELEX

Reached no 17 in the UK Gallup Singles Charts



### THE BENDS

Released 13.03.95  
Catalogue No: Parlophone 7372  
Formats: LP/CD/TAPE  
PLANET TELEX/ THE BENDS/ HIGH & DRY  
FAKE PLASTIC TREES/ BONES/ (NICE DREAM)  
JUST/ MY IRON LUNG/ BULLETPROOF..I WISH  
I WAS/ BLACK STAR/ SULK/ STREET SPIRIT  
(FADE OUT)

The records marked deleted are likely to only be available through record collectors, record fairs and personal sales. There are other variations on uk releases throughout the world, check your locals record store for details!



### W.A.S.T.E. WHAT DOES IT STAND FOR?

From a novel by Thomas Pynchon - "The Crying Of Lot 49"

### WE AWAIT SILENT TRISTEROS EMPIRE

A political movement of paranoid acid casualties.



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